THE WEEK OF OPERA.

Metropolitan Opera House.

MONDAY-"Carmen." Mmes. Farrar and Mason; Messrs. Caruso, Amato and Rothier. WEDNESDAY, 8:15 P. M.—"Das Rheingold," Mmes. Kurt, Rappold and Ober; Messrs. Sembach, Weil, Goritz, Reiss, Braun and

THURSDAY, 2 P. M .- "Madama Butterfly," Mme. Farrar; Messrs. Botta and De Luca. THURSDAY, 8:15 P. M .-- "Rigoletto," Mmes. Barrientos and Homer;

Messrs, Caruso, Amato and Rothier. FRIDAY, 8:15 P. M.—"Lucia di Lammermoor," Mme. Barrientos;

Messrs. Martinelli and De Luca.

SATURDAY, 2 P. M.—"Carmen," Mmes. Farrar and Mason; Messrs.
Caruso, Amato and Rothier.

SATURDAY, 7:30 P. M.—"Siegfried," Mmes. Gadski and Homer;
Messrs. Urlus, Goritz, Braun and Reiss.

By W. J. HENDERSON.

theless contrived often to dress them up in such dazzling clothes that one forgot the skeleton in gazing at the armor. And when he had no idea at all, says the learned doctor, he distracts our attention from that fact by a calenza for clarinet.

become too undisguisedly a "star."

We have what is probably the best operatic orchestra in the world. We have an excellent chorus. And we have much brilliantly painted scenery. But we do not have much singing of the best type. And this is

a cadenza for clarinet.

The cadenza is an old and honorable institution. It dates back at least as far as the ancient Egyptians, who were accustomed to conduct part of their religious worship by singing long vocal flourishes on certain vowel sounds. With unerring instinct for inspiring fancies they associated each vowel sound with a planet and pervious and "Ah, non glunge,"

the cadenza had a place not dissimilar to that held in the Egyptian ritual. It was applied to such emotional exclamations as "Kyrie eleison," "Christe eleison," and "Alleluia," Unfortunately eleison, and "Alleluia," Unfortunately eleison, to drive his constant of the best quality. The orchestra was also good, and as this New Music Review editor asserts, it had need to be. It would be easy to shatter the delicate phrases of Bellini, Yet the delicate phrases of Bellini, Yet the constant of the week will recommend to the constant of the constant of the week will recommend to the constant of the when the singer began to drive his blazing chariot across the musical firmament the cadenza lost its original purpose and became a mere parade ground for the display of his voice and its agility.

It is amusing to note to what strange uses the cadenza came in the seventeenth century. Some of those written by composers of that period are well nigh impossible for singers of the week will delicate phrases of Bellini. Yet the great Wagnerian orchestra roared as gently as a sucking dove. Still the seenery was worthy of note.

There was a time within the memory of fine within the memory of men still living when the scenery disclosed at performances of "La Sonnambula" was lamentably bad. Even the mill wheel appeared to have a flat tire and would not go around at all. Yet as the New Music Review man recalls, Gerster sang the music

written by composers of that period and recalls the vell dash field Miss Farrar, Mmes, Fornia and Egener to-day. They are essentially instrumental and not vocal in character.

Miss Farrar, Mmes, Fornia and Egener and Messrs. Botta. De Luca, Begue, Bada and Reschiglian, Mr. Polacco conducting. mental and not vocal in character.
But they may have served the familiar purpose of so many cadenzas, namely to provide a brilliant finish to a piece of music offering nothing in itself.
The theatregoer of to-day, whether the scenery before which Mr.

The theatregoer of to-day, whether the scenery before which Mr.

The theatregoer of to-day, whether the scenery before which Mr.

The theatregoer of to-day, whether the scenery before which Mr.

The theatregoer of to-day, whether the scenery before which Mr.

valuable information about the "ma-chines" and the vast pictorial effects | Scenery has indeed come to be a

cerned the scenic attire was not de- the chorus and the orchestra. signed to conceal poverty of thought, but was regarded as an essential item | METROPOLITAN OPERA HOUSE. whole. Possibly Wagner's much celebrated union of the arts was in Although the Metropolitan opera and German songs.

practically from the beginning.

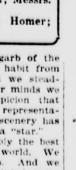
SIR HUBERT PARRY in that sterling work "The Evolution of the Art of Music" invites our attention to the cunning of the master craftsman Meyerbeer. Afflicted with pitful poverty of ideas, he nevertheless contrived often to dress them up in such dazzling clothes that one remember that the rich garb of the

they were sure that the morning stars But what a pity he did not refer

ing together.

Still later in the Christian liturgy to the interesting scenery! And the chorus, trained by Giulio Setti, was Sparkes (on Monday) Garrison (on

The truth is that for more than a century previous to the introduction of and that too at a time when the recentury previous to the introduction of and that too at a time when the recentury previous to the introduction of and that too at a time when the recentury previous to the introduction of and that too at a time when the recentury previous to the introduction of and that too at a time when the recentury previous to the introduction of and that too at a time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of an at time when the recentury previous to the introduction of a second previous to the second pr opera into France scenery had been a mariner's compass was unknown to great feature in the theatrical productions of Italy. The curious may read But of course the dominion of the English, and Hungarian folk songs and "Les Decors, Les Costumes et La seas was theirs even then. But this one group of songs by American com-Mise en Scene au XVIIe Siecle' by is getting into deep water. A painted posers. Ludovic Celler (Paris, 1859). And ship upon a painted ocean should be there are many interesting accounts in steered psychologically. The tapestry historical works. In the monumental looks well and in the second act the "Origini del Teutro in Italia" of Al- forest vista cannot be accused of ne find spectacular interference with the ex- ma



know any prettier airs than 'Come per me sereno" and "Ah. non giunge." The real sorrow, in his opinion, should be caused by the wast of singers excepting Mme. Barrientos—who can sing this old music. Ah, well, he need not have made the exception.

valuable information about the "machines" and the vast pictorial effects
of the "sacre rappresentazioni" of the
fitteenth and sixteenth centuries.

treme delicacy of the situation.

Scenery has indeed come to be a

star of the iyric drama as it is known
in this town. Perhaps we shall yet be
in this town. Perhaps we shall yet be
forge and Homer. Philip Sipser will The truth seems to be that in so far offered some of the symbolic creations the early lyric drama was con- of Bakst. Meanwhile there are also

celebrated union of the arts was in operation in those days without the assistance of propaganda. The spectacuse of propaganda. The spectacuse of propaganda. The spectacuse of propaganda. The spectacuse of propaganda of propag relement in the opera has existed gaining actically from the beginning.

Will be the season's twentieth and last at the City College this week: To-may actically from the beginning.

Will be the season's twentieth and last at 4 o'clock—Sonata in A minor, Andrews: Necturne, Foote; Toccata and sie dignity about the stage picture closing performance at popular prices offered with the production of the on Saturday night, thirty-four difference of the one At the same time the company will have given ten performances in Brookstage surrendered itself to elaborate spectacles costing thousands and astonishing the mind by almost blinding the eye, while the masic wandered into the hopeless confusion of the madrigal style, from which the youth-ful Florenties.

nadrigal style, from which the youthful Florentine adventurers finally rescued it.

If then we are sometimes tempted
to wonder whether the scenic glories
of opera are created to distract our evening and Saturday matinee. The
will be supported by the server performances.

"Carmen" will be sung twice this work at the Metropolitan—to-morrow consist largely of his own compositions.

Manuel M. Ponce, composer-planist, will give a recital at Acolian Hull tomorrow with the seeing glories work at the Metropolitan—to-morrow consist largely of his own compositions.

Mr. Ponce, who was born in Merco, composer-planist, will give a recital at Acolian Hull tomorrow with a will be seven performances.

"Carmen" will be sung twice this
week at the Metropolitan—to-morrow
of opera are created to distract our evening and Saturday matinee. The minds from musical poverty, let us cast will include Mmes, Farrar, Mason, studied music in Germany and Italy.



CHARLOTTE LUND, SONG RECITAL AEOLIAN HALL, MARCH 281

failure. But note that special mention are only two or three who have a polisis made of the machines. Rossi's ished art, is customarily succeeded by others in which the stage is glorified.

A time like the present, when there are only two or three who have a polisished art, is customarily succeeded by others in which the stage is glorified.

CONCERTS, RECITAIS, NOTES OF MUSIC.

WINDERTS, RECITAIS, NOTES OF MUSIC.

Which are only two or three who have a polisished art, is customarily succeeded by others in which the stage is glorified.

A time like the present, when there are only two or three who have a polisished art, is customarily succeeded by others in which the stage is glorified.

WINDERTS, RECITAIS, NOTES OF MUSIC.

Number of the machine Bossis of the Boss

mann.

Herbert Fryer will give a recital in Aeolian Hall Monday evening. April 3 The programme will contain Chopin's Sonata in B minor, compositions of Bach and Brahms and Liszt's "Anneed to Pelerinage."

1749. Galliard: Gayotta, circa 1700. Gallia following programme: Sonata, 16871749, Galliard; Gavotta, circa 1700, Galeotti; Adagio, from the "Gamba Sonata," Handel; Allegro Vivamente, circa
1750, Lanzetti; Suite No. 1, G major for
violoncello alone, Bach; Prelude, G
minor, Mazurka, Nocturnette, Danse
Russe "Cosaque," Boris Hambourg; Varlations sur un Theme Rococo, opus 33.
Tschaikowsky.

de Pelerinage."

Pablo Casals and his wife, Susan Metcalfe; soprano, will give a recital in
Acolian Hall on April 8. The 'cellist will
Bach Suite in C minor and the Schumann "Sluccke in Volkston." Mme
Metcalfe-Casals's numbers will include
compositions of Caldara, Caccini, Gluck,
Mozart and Beethoven. At her song recital in Carnegie Chamer Music Hall this evening Louise Wag-er, soprano, will sing songs by Schu-Wolf. Straues, Brahms.

The annual benefit concert in aid of the sick and general fund of the Blind Men's Improvement Club of New York will take place on Thursday evening, March 30, at Aeolian Hall. The artists are Edith Chapman Goold, soprano: The third and last song recital by Paul Draper, tenor, will take place this evening in the Princess Theatre. The programme will include Italian, English Dr. William C. Carl, organist.

Elsa Kellner, American soprano, will give her first recital in New York on Friday evening. March 31, in Acolian Hall. Her programme will include two groups of songs by Schubert, Brahms. Liszt and Wolf: French songs by Debussy, and two groups in English.

Helen Allen Hunt, contraito, who sives a recital in the Punch and Judy Theatre Monday afternoon, April 16 will sing four groups of songs in French, German and English. She will be assisted by Isidore Luckstone.

At her Carnegie Hall recital on Friday At her Carnegie Hall recitat on Friday evening, March 31, Ethel Leginska, pianist, will offer a programme that in-cludes Two Inventions, Bach; Sonata in Theatre, Wednesday afternoon, April 12.

ternoon, April 1. The programme will contain songs by Mozart, Marcello, Per-golese, Berlioz, Gabrielle Sibella. T.

Haynes Bayly, Richard Strauss, Haendel, Cornelius and Brahms. Kurt Schindler will assist at the piano.

The People's Choral Union

for provide a bediann flash to a piece of mass officing nothing it then flow with much to a present of the treat with much to the training of the treat with much to the study of folia are readed of the machine of the treat with much to the study of the anter country of the nature country of the nature country of the nature country of the treat with the content of the treat of

Harold Bauer will play an all Chopin

programme at his recital in Aeolian Hall Sunday afternoon, April 9. Among other numbers will be the nocturnes in C sharp minor and F sharp major, the F sharp minor Potonaise, the Ballade in F major, Berceuse in B flat major, Fantasia in F minor, four etudes and the Sonata in B minor. Helen Allen Hunt, contralto,

Guiomar Novaes, the Brazilian pianist, will give another recital Thursday after-noon, April 13, in Aeolian Hall.

Eddy Brown's farewell recital of the RECITAL MARY CARSON season is announced for Sunday after-noon. April 16, in Acolian Hall. He

The Waldorf-Astoria Orchestra, of nounces that its annual free concert

Kurt

The People's Choral Union of New York, Frank Damrosch director, annual free concert

With The Orchestral Society of New York.

Tkts.50c to \$2, at Box Office, Tysona McBride's.

will be given Friday evening. April 14, in the Great Hall, at the College of the City of New York, 137th street and Amsterdam avenue. Verde's re-quiem will be sung on this occasion.

VIDA MILHOLLAND, SOPRANO, AEOLIAN HALL MONDAY EVENING MARCH

THE RUSSIAN 'CELLIST Mgt. Haensel & Jones. Knabe Piano. AEOLIAN HALL. This Afternoon at

SONG LE GRAVEURE COENRAAD V. BOS. Accompanist.
Mgment. Antonia Sawyer. Steinway Plano

MAUDEFAY

CHOPIN HAROLD BAUER

HARRIS THEATRE, 42d St., W. of R way.
THIS AFTERNOON AT 3 P. M.
Only New York | TOLLEFSEN TRIO
by the
Tickets 50c to \$2.00 Now at Box Office.

RECEITAL HASSLER-FOX

well recital with a popular programme in Carnegie Hall Saturday afternoon, April 15.

Mgment. Antonia Sawyer. Knabe Piano.

Princess Theatre, Sun. Evg., April 2, at 8:30

HARRIS THEA., Thurs. Aft., Mar. 30, at 3.

CONCERTS OF THE WEEK.

SUNDAY—Philharmonic Society, Carnegie Hall, 3 P. M.
Louis Graveure, barytone, Aeolian Hall, 3 P. M.
Tollefsen Trio, Harris Theatre, 3 P. M.
Paul Draper, tenor, Princess Theatre, 9 P. M.
Yvette Guilbert, song recital, Maxine Elliott's Theatre.

Louise Wagner, soprano, Carnegie Chamber Music Hall 8:30 P. M.

Opera concert, Metropolitan Opera House.

Benefit concert for Societe de Francais, Theatre Francais, 8:15 P. M.
MONDAY—Manuel Ponce, composer-pianist, Aeolian Hall, 3 P. M.

MONDAY—Manuel Ponce, composer-pianist, Aeolian Hall, 3 P. M.
Edwin Grasse, violin recital, Princess Theatre, 3 P. M.
Vida Milholland, soprano, Aeolian Hall, 8:15 P. M.
TUESDAY—Estelle Newhaus; pianist; J. Howe Clifford, reader; joint recital, Aeolian Hall, 3 P. M.
Max Heinrich, songs and readings, Princess Theatre, 3 P. M.
Charlotte Lund, soprano, Aeolian Hall, 8:15 P. M.
Sinsheimer Quartet, Rumford Hall, 8:15 P. M.
University Heights Choral Society, Mabel Garrison, soprano soloist, auditorium of New York University, 8:15 P. M.
WEDNESDAY—Concert for benefit of Musicians Foundation, Inc., under auspices of "The Bohemians," Ignace Paderewski, Pablo Casals and Philharmonic Orchestra, Josef Stransky, conductor, Carnegie Hall, 3 P. M.
Concert for benefit of the poor in New York city, under directions.

Concert for benefit of the poor in New York city, under direction of Clarence De Vaux-Royer, Waldorf-Astoria, 8:30 P. M.
THURSDAY—Boris Hambourg, cellist, Aeolian Hall, 3 P. M. Concert in aid of Blind Men's Improvement Club, Aeolian Hall

S:15 P. M.

FRIDAY—Elsa Kellner, soprano, Aeolian Hall, 8:30 P. M.

Ethel Leginska, piano recital, Carnegie Hall, 8:15 P. M.

SATURDAY—Concert for benefit of Scandinavian Emigrants Home,
Carnegie Hall, 8:15 P. M.

Maude Fay, soprano, Aeolian Hall, 3 P. M.

Muri Silba, pianist, Aeolian Hall, 8:15 P. M.

SEEKING AN ATMOSPHERE

YOUNG Bostonian who arrived wich Village. Will you go room hunt-A YOUNG Bostonian who arrived in New York recently to win literary fame and fortune faster than they could be achieved at the Vilage. Why, I shall be only too glad to aid you in selecting a place in Greenwich Vilage." said her formed common than they could be achieved at the Hub selected a rooming place at random. After a week's sojourn she called on a Brooklyn school girl friend and made known her plans and hopes.
"But, most, of all," said she to the Brooklyn friend. "I wish you would daries. Say I meet you Monday at 2 pilot me around a bit so that I may fix o'clock at your room. What is your my abode in your famous old Green-address?" wich Village. I've heard so much about the Greenwich Village district, I'll be glad to get away from it," said its literary and bohemian environ- the Boston girl. ment. I just must live in Greenwich It took the Brooklyn friend several In fact I feel sure—not dis- minutes to prove there was a close a paraging Brooklyn, my dear—that it is sociation between Washington Square the only real place to live in New and Greenwich Village.

"Where I am now," babbled on the young Bostonian, "is too plainly your humdrum Manhattan rooming, house. METROPOLITAN OPERA HOUSE of course of a good class, but still plainly the New York humdrum rooming house. I could not endure it, not LAST CONCERT PASQUALE AMATO
COND HAGEMAN HERBERT WITHERSPOOR at all, not-at-all.

"In many respects it is like Boston "In many respects it is like Boston too. People are very frigid. They seem jolly enough in their own apartments, but they don't seem to care who you are, where you go or whether or not you drop dead the very next moment. Oh, I must get into Green-moment. Oh, I must get into Gre

MISS SADIE MARTINOT GEORGE BARRERE, Fluid mily Gresser, Violin. Ward Stephens at

Brahms Sat. Apr. 15. Carnegle Hall. Oratorio Society of N. V. Louis Koemmentch, Cond. Now at box office KREISLER

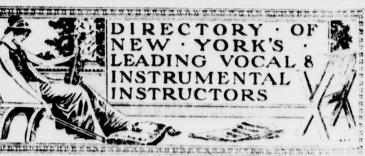
A concert of wonderful contrasts and delightful singing. Seats now at Office, 1 W. 3th St. 75c to \$2.50.

ELSA KELLNER Sunday, April 2 at 3. Grand Ball Root

"Song of Fate"

A Concert in aid of Destitute Music Teachers. Music Students of A concert of wonderful contrasts and delight. Sationalities now stranded in Victoria C.A. Edit Students of Sationalities.

WALDORF-ASTORIA ORCHESTRA RECITAL MAX HEINRICH Joseph Knecht Conductor, Lucy Gates Soprano Tickets McBride's, Tyson's, Waldorf-Astoria, Mgment, Antonia Sawyer, Knabe Pi



HELENE MAIGILLE | Giacomo Guinsbourg

American School of Bel Canto (Science of Vocal Art) "A School of Singing which sets the Standard of Vocal Art."

"It is not a school, conservatory, or intalian School for the voice, where voice placing, diction, opera, oratorio and ileder are being taught with distinction." Voice placing and repertoire personally

Studios HOTEL MAJESTIC Central Park West at Seventysecond Street, New York City

ELLMER ZOLLER Mme. Fremstad W. BOGERT Teacher

Walter Bausmann Feacher of Singing Studio, 115 East No Unwarranted Encouragement Given

System of Piano Instruction. STILLMAN 114 W. 72.

MRS C. DYAS STANDISH MME BUCKHOUT

E. Presson MILLER CAPPOSIS Hall. VAN YORX of W As Alexandres

lish Tenor, says: "I owe my a to my teacher, Clacomo Cuito

LEOPOLD WINKLER

A. LUYSTER 220 Madison Ave

MRS. LAURA E. MORRILL. Teacher of Singing

GWILYM MILES, Baritone

Res. Studio, 1711 Madison A e. Tel. Harley 7146 Brooklyn Studio, Franklin Av. & Left-

JESSIE G. FENNER, Teacher of Singing. DAVID McK. WILLIAMS. Metropolitan Op. House. Phone 1274 Bryant. Holy Communion. 6th Ace